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LIVES OF THE EARLY PAINTERS.

BY MRS. JAMESON.

RAPHAEL SANZIO D'URBINO.

Born 1483, died 1520.

(Concluded.)

About this time Raphael painted that portrait of Julius II., of which a duplicate is in our National Gallery. No one who has studied the history of this extraordinary old man, and his relations with Michael Angelo and Raphael, can look upon it without interest. Another fine duplicate is in the gallery of Mr. Miles, at Leigh Court, near Bristol. The original is in the Pitti Palace at Florence.

Also at this time Raphael painted the portrait of himself, which is preserved in the Gallery of Painters at Florence; it represents him as a very handsome young man, with luxuriant hair and dark eyes, full lips, and a pensive yet benign countenance. To this period we may also refer a number of beautiful Madonnas: Lord Garvagh's, called the Aldobrandini Madonna; the Virgin of the Bridgewater Gallery; the *Vierra au Diademe* in the Louvre; and the yet more famous *Madonna di Foligno*, now at Rome in the Vatican.

While employed for Pope Julius in executing the frescoes already described, Raphael found a munificent friend and patron in Augustino Chigi, a rich banker and merchant, who was then living at Rome in great splendor. He painted several pictures for him: the four Sibyls in the chapel of the Chigi family, in the church of Santa Maria della Pace—sublime figures, full of grandeur and inspiration; and, on the wall of a chamber in his palace, that fresco the *Triumph of Galatea*, well known from the numerous engravings.

About the year 1510 Raphael began the decoration of the second chamber of the Vatican. In this series of compositions he represented the power and glory of the Church, and her miraculous deliverances from her secular enemies, all these being an indirect honor paid to, or rather claimed by Julius II., who made it a subject of pride that he had not only expelled all enemies from the Papal territories, but also enlarged their boundaries—by no scrupulous means. On the ceiling of this room are four beautiful pictures—the promises of God to the four Patriarchs, Noah, Abraham, Jacob, and Moses. On the four side walls, the *Expulsion of Heliogorus* from the Temple at Jerusalem; the *Miracle of Bolsena*, by which, as it was said, heretics were silenced; *Attila*, King of the Huns, terrified by the apparition of St. Peter and St. Paul; and St. Peter delivered from Prison. Of these the *Heliogorus* is one of the grandest and most poetical of all Raphael's creations; the group of the celestial warrior trampling on the prostrate *Heliogorus*, with the avenging spirits rushing, floating along, airborne, to scourge the despoiler, is wonderful for its supernatural powers; it is a vision of beauty and terror.

Before this chamber was finished, Julius II. died, and was succeeded by Leo X. in 1513.

Though the character of Pope Leo X. was in all respects different from that of Julius, he was not less a patron of Raphael than his predecessor had been; and certainly the number of learned and accomplished men whom he attracted to his court, and the enthusiasm for classical learning which prevailed among them, strongly influenced those

productions of Raphael which date from the accession of Leo. They became more and more allied to the antique, and less and less imbued with that pure religion spirit which we find in his earlier works.

Cardinal Bembo, Cardinal Bibiena, Count Castiglione, the poets Ariosto and Sanamaro, ranked at this time among Raphael's intimate friends. With his celebrity his riches increased; he built himself a fine house in that part of Rome called the Borgo, between St. Peter's and the Castle of St. Angelo; he had numerous scholars from all parts of Italy, who attended on him with a love and reverence and duty far beyond the lip-and-knee homage which waits on princes; and such was the influence of his benign and genial temper, that all those young men lived in the most entire union and friendship with him and with each other, and his school was never disturbed by those animosities and jealousies which before and since have disgraced the schools of art of Italy. All the other painters of that time were the friends rather than the rivals of the supreme and gentle Raphael, with the single exception of Michael Angelo.

About the period at which we are now arrived, the beginning of the pontificate of Leo X., Michael Angelo had left Rome for Florence, as it has been related in his life. Lionardo da Vinci came to Rome by the invitation of Leo, attended by a train of scholars, and lived on good terms with Raphael, who treated the venerable old man with becoming deference. Fra Bartolomeo also visited Rome about 1513, to the great joy of his friend. We find Raphael at this time on terms of the tenderest friendship with Francia, and in correspondence with Albert Dürer, for whom he entertained the highest admiration.

Under Leo X. Raphael continued his great works in the Vatican. He began the third hall or *camera* in 1515. The ceiling of this chamber had been painted by his master Perugino for Sixtus IV.; and Raphael, from a feeling of respect for his old master, would not remove or paint over his work. On the sides of the room he represented the principal events in the lives of Pope Leo III. and Pope Leo IV., shadowing forth under their names the glory of his patron Leo X. Of these pictures the most remarkable is that which is called in Italian *L'Incendio del Borgo* (the Fire in the Borgo). The story says that this populous part of Rome was on fire in the time of Leo IV., and that the conflagration was extinguished by a miracle. In the hurry, confusion, and tumult of the scene; in the men escaping half naked; in the terrified groups assembled in the foreground; in the women carrying water; we find every variety of attitude and emotion, expressed with a perfect knowledge of form; and some of the figures exhibit the influence of Michael Angelo's ceiling of the Sistine Chapel, already described. This fresco, though so fine in point of drawing, is the worst colored of the whole series; the best in point of color are the *Heliogorus*, and the *Miracle of Bolsena*.

The last of the chambers in the Vatican is the Hall of Constantine, painted with scenes from the life of that Emperor. The whole of these frescoes having been executed by the scholars of Raphael, from his designs and cartoons, we shall not dwell on them here, only observing that an excellent reduced copy of the finest of all, the *Battle of Constantine* and *Maxentius*, may be seen at Hampton Court.

While Raphael, assisted by his scholars, was

designing and executing the large frescoes in the Vatican, he was also engaged in many other works. His fertile mind and ready hand were never idle, and the number of original creations of this wonderful man, and the rapidity with which they succeeded each other, are quite unexampled. Among his most celebrated and popular compositions is the series of subjects from the Old Testament, called "*Raphael's Bible*;" these were comparatively small pictures, adorning the thirteen cupolas of the "*Loggia*" of the Vatican. These "*Loggia*" are open galleries, running round three sides of an open court; and the gallery on the second story is the one painted under Raphael's direction. Up the sides and round the windows are arabesque ornaments, festoons of fruit, flowers, animals, all combined and grouped together with the most exquisite and playful fancy. They have been much injured by time, yet more by the barbarous treatment of the French soldiery when Rome was sacked in 1527, and worst of all by unskilful attempts at restoration. The pictures in the cupolas, being out of reach, are better preserved. Sacred subjects were never represented in so beautiful, so poetical, and so intelligible a manner as by Raphael; but, as the copies and engravings of these works are innumerable, and easily met with, we shall not enter into a particular description of them; very good copies of several may be seen at the National School of Design at Somerset House.

There was still another great work for the Vatican intrusted to Raphael. The interior of the Sistine Chapel had been ornamented round the lower walls with paintings in imitation of tapestries. Leo X. resolved to substitute real draperies of the most costly material; and Raphael was to furnish the subjects and drawings, which were to be copied in the looms of Flanders, and worked in a mixture of wood, silk, and gold. Thus originated the famous *Cartoons* of Raphael.

They were originally eleven in number, to fit the ten compartments into which the wall was divided by as many pilasters, and the space over the altar. Eight were large, one larger than the rest, and two small. Of the eleven cartoons designed by Raphael, four are lost, and seven remain, which are now in the Royal Gallery at Hampton Court. As they rank among the greatest productions of art, and have been for some time freely thrown open to the public, we shall give a detailed account of them here from various sources, and add some remarks which may enable the uninitiated to form a judgment of their characteristic merits, as well as to appreciate duly the privilege which in a wise, as well as a right royal and gracious spirit, has lately been conceded to the people.

The intention in the whole series of subjects was to express the mission, the sufferings, and the triumph, of the Christian church. The *Death of the First Martyr*, and the *Acts of the two great Apostles*, St. Peter and St. Paul, were ranged along the sides to the right and left of the high altar; while over the altar was the *Coronation of the Virgin*, a subject which, as we have already seen, was always symbolical of the triumph of religion. In the original arrangement the tapestries hung in the following order:

On the left of the altar—1. The Miraculous Draught of Fishes (that is, the Calling of Peter); 2. The Charge to Peter; 3. The Stoning of Stephen; 4. The Healing of the Lame Man; 5. The Death of Ananias.

On the right of the altar—1. The Conversion of St. Paul; 2. Elymas struck Blind; 3. Paul and

Barnabas at Lystra; 4. Paul preaching at Athens; 5. Paul in Prison. All along underneath run a rich border in *chiaroscuro*, of a bronze color, relieved with gold, representing on a smaller scale incidents in the life of Leo X., with ornamental arabesques, groups of sporting genii, fruits, flowers, &c.; and the plasters between the tapestries were also adorned with rich arabesques. Old engravings exist of some of these designs, which are among the most beautiful things in Italian art; as full of grandeur and grace as they are exquisitely fanciful and luxuriant.

The large cartoons of this series which are lost are, the Stoning of Stephen; the Conversion of St. Paul; Paul in his Dungeon at Philippi; and the Crowning of the Virgin.

The seven which remain to us are arranged at Hampton Court without any regard either to their original arrangement or to chronological order. Beginning at the door by which we enter, they succeed each other thus:

1. THE DEATH OF ANANIAS.

"Thou hast not lied unto men, but unto God."—Acts 5.

Nine of the Apostles stand together on a raised platform; St. Peter in the midst, with uplifted hands, is in the act of speaking; on the right Ananias lies prostrate on the earth, while a young man and woman, on the left, are starting back, with ghastly horror and wonder in every feature; in the background, to the left, is seen Sapphira, who, unaware of the catastrophe of her husband, and the terrible fate impending over her, is paying some money with one hand, while she withholds some in the other; St. John and another Apostle are on the left, distributing alms. The figures are altogether twenty-four in number. Size, seventeen feet, six inches, by eleven feet, four inches.

As a composition, considered artistically, this cartoon holds the first place; nothing has ever exceeded it; only Raphael himself, in some of his other works, has equalled it in the wondrous adaptation of the means employed to the end in view. By the circular arrangement of the composition, and by elevating the figures behind above those in front, the whole of the personages on the scene are brought at once to sight. The elevated position of Peter and James, though standing back from the foreground, and their dignified figures, contrast strongly with the abject form of Ananias, struck down by the hand of God, helpless, and, as it seems, quivering in every limb. Those of the spectators who are near Ananias express their horror and astonishment by the most various and appropriate expression.

"He falls," says Hazlitt, "so naturally, that it seems as if a person could fall no other way; and yet, of all the ways in which a human figure could fall, it is probably the most expressive of a person overwhelmed by, and in the grasp of divine vengeance. This is in some measure the secret of Raphael's success. Most painters, in studying on attitude, puzzle themselves to find out what will be picturesque, and what will be fine and never discover it. Raphael only thought how a person would stand or fall under such or such circumstances, and the picturesque and the fine followed as a matter of course. Hence the unaffected force and dignity of his style, which are only another name for truth and nature under impressive and momentous circumstances."

We have here an instance of that truly Shakspearian art by which Raphael always softens and heightens the effect of tragic terror. St. John, at

the very instant when this awful judgment has fallen on the hypocrite and unbeliever, has benignly turned to bestow alms and a blessing on the poor good man before him.

2. ELYMAS THE SORCERER STRUCK WITH BLINDNESS.

"And now, behold, the hand of the Lord is upon thee, and thou shalt be blind, not seeing the sun for a season. And immediately there fell on him a mist and a darkness; and he went about seeking some to lead him by the hand."—Acts 13: 11.

The Proconsul Sergius, seated on his throne, beholds with astonishment Elymas struck blind by the word of the Apostle Paul, who stands on the left; an attendant is gazing with wonder in his face, while eight persons behind him are all occupied with the miraculous event which is passing before their eyes; two lictors are on the left; in all fourteen figures. Size, fourteen feet, seven inches, by eleven feet, four inches.

This cartoon, as a composition, is particularly remarkable for the concentration of the effect and interest in the one action. The figure of St. Paul is magnificent; while the crouching, abject form of Elymas, groping his way, and blind even to his finger-ends, stands in the midst, and on him all eyes are bent. The manner in which the impression is graduated from terror down to indifferent curiosity, while one person explains the event to another by means of gesture, are among the most spirited dramatic effects Raphael ever produced.

3. THE HEALING OF THE LAME MAN AT THE BEAUTIFUL GATE OF THE TEMPLE.

"Then Peter said, silver and gold have I none, but such as I have I give unto thee. And he took him by the right hand and lifted him up."—Acts 3: 6, 7.

Under the portico of the Temple of Jerusalem stand the two Apostles Peter and John; the former is holding by the hand a miserable, deformed cripple, who gazes up in his face with joyful, eager wonder; another cripple is seen on the left. Among the people are seen conspicuous a woman with an infant in her arms, and another leading two naked boys, one of whom is carrying two doves as an offering. The wreathed and richly-adorned columns are imitated from those which have been preserved for ages in the church of St. Peter, as relics of the Temple of Jerusalem. With regard to the composition, Raphael has been criticised for breaking it up into parts by the introduction of the pillars; yet, if properly considered, this very management is a proof of the exquisite taste of the painter, and his attention to the object he had in view. Adhering to the sense of the passage in Scripture, he could not make all the figures refer to one principle action, the healing of the cripple; he has, therefore, framed it in a manner between the two columns; and by the groups introduced into the other two divisions he has intimated that the people were entering the temple "at the hour of prayer, being the ninth hour." It is evident, moreover, that had the shafts been perfectly straight, according to the severest law of good taste in architecture, the effect would have been extremely disagreeable to the eye; by their winding form they harmonize with the manifold forms of the moving figures around, and they illustrate, by their elaborate elegance, the Scripture phrase, "the gate which is called Beautiful." The misery, the distortion, the ugliness of the cripple, are made as striking as possible, and contrasted with the noble head and form of St. Peter, and the benign features of St.

John. The figure of the young woman with her child is a model of feminine sweetness and grace; it is eminently, perfectly Raphaellesque, stamped with his peculiar sentiment and refinement. The bright open sky seen between the interstices of the columns harmonizes with the lightness, cheerfulness, and happy expression of these figures. In the compartment where the miracle is taking place, there is the same correspondence of effect with sentiment; the subdued light of the lamps burning in the depth of the recess accords well with the reverential feeling excited by the sacred transaction. Many parts of this cartoon have unfortunately been injured, and much of the harmony destroyed, yet it remains one of the most wonderful relics of art now extant.

4. THE MIRACULOUS DRAUGHT OF FISHES.

"When Simon Peter saw it, he fell down at Jesus' knees, saying, Depart from me, for I am a sinful man, O Lord."—Luke 5: 8.

On the left Christ is seated in a bark, in the act of speaking to St. Peter, who has fallen on his knees before him; behind him is a youth, and a second bark is on the right. Two men are busied drawing up the nets miraculously laden, while a third steers. On the shore, in the foreground, stand three cranes; and in the distance are seen the people to whom Christ had been preaching out of the ship or boat. In this cartoon the composition is very beautiful; and the execution, from its mingled delicacy, power, and precision, is supposed to be almost entirely from Raphael's own hand. The effect is wonderfully bright. In the broad, clear daylight, and against the sky, the figures stand out in strong relief. The clear lake ripples round the bark, and the figure of the Saviour, in the pale blue vest and white mantle, appears all light, and radiant with beneficence. The awe, humility, and love, in the attitude and countenance of St. Peter, are wonderfully expressive. The masterly drawing in the figures of the apostles in the second boat conveys most strongly the impression of the weight they are attempting to raise. In the fish and the cranes, all painted with exquisite and minute fidelity to nature, we trace the hand of Giovanni da Udine. These strange, black birds have here a grand effect, "There is a certain sea-wildness about them, and as their food was fish, they contribute mightily to express the affair in hand; they are a fine part of the scene. They serve also to prevent the heaviness which that part would otherwise have had, by breaking the parallel lines which would have been made by the boats and base of the picture."

5. PAUL AND BARNABAS AT LYSTRA.

"Then the priest of Jupiter which was before their city brought oxen and garlands unto the gates, and would have done sacrifice with the people; which, when the apostles Barnabas and Paul heard of, they rent their clothes."—Acts 14: 13, 14.

On the left Paul and Barnabas are standing beneath a portico, and appear to recoil from the intention of the townsmen to offer sacrifice to them; the first is rending his garment and rebuking a man who is bringing a ram to be offered. On the right, near the centre, is seen a group of the people bringing forward two oxen; a man is raising an axe to strike one of them down; his arm is held back by a youth, who, having observed the abhorrent gesture of Paul, judges that the sacrifice will be offensive to him. In the foreground appears the cripple, no longer so, who is clasping his hands with an expression of gratitude; his crutches lie useless at his feet. An old man,

raising part of his dress, gazes with a look of astonishment on the restored limbs. In the background, the forum of Lystra, with several temples. Towards the centre is seen a statue of Mercury, in allusion to the words in the text: "And they called Paul, Mercurius, because he was the chief speaker."

As a composition this cartoon is an instance of the consummate skill with which Raphael has contrived to bring together a variety of circumstances so combined as to make the story perfectly intelligible as a passing scene, linking it at the same time with the past and the succeeding time. We have the foregone moment in the appearance of the healed cripple, and the wonder he excites; in the furious looks directed against the apostles by some of the spectators we see foreshadowed the persecution which immediately followed this act of mistaken adoration. Every part of the groupings, the figures, the head, both in drawing and expression, are wonderful, and have an infusion of the antique and classical spirit most proper to the subject. The sacrificial group of the ox, with the figure holding its head, and the man lifting the axe, was taken from a Roman bas-relief which in Raphael's time was in the Villa Medici, and the idea varied and adapted to his purpose with infinite skill. The boys piping at the altar are full of beauty, and most gracefully contrasted in character. The whole is full of movement and interest.

6. ST. PAUL PREACHING AT ATHENS.

"Then Paul stood in the midst of Mars' hill, and said, Ye men of Athens, I perceive that in all things ye are too superstitious. For as I passed by and beheld your devotions, I found an altar with this inscription, To the unknown God."—Acts 17: 22, 23.

Paul, standing on some elevated steps, is preaching to the Athenians in the Areopagus; behind him are three philosophers of the different sects, the Cynic, the Epicurean, and the Platonic; beyond, a group of sophists disputing among each other. On the right are seen the half figures of Dionysius the Areopagite and the woman Damaris, of whom it is expressly said that they "believed and gave unto him." On the same side, in the background, is seen the statue of Mars, in front of a circular temple. In point of pictorial composition, this cartoon is one of the finest in the series. St. Paul, elevated above his auditors, grandly dignified in bearing, as one divinely inspired, lofty in stature and position, "stands like a tower." This figure of St. Paul has been imitated from the fresco of Masaccio in the Carmine at Florence. There Paul is represented as visiting St. Peter in prison. One arm only is raised, the forefinger pointing upward; he is speaking words of consolation to him through the grated bars of his dungeon, behind which appears the form of St. Peter. Raphael has taken the idea of the figure, raised the two arms, and given the whole an air of inspired energy wanting in the original. The persons who surround him are not to be considered a mere promiscuous assemblage of individuals; among them several figures may each be said to personify a class, and the different sects of Grecian philosophy may be easily distinguished. Here the Cynic, revolving deeply, and fabricating objections; there the Stoic, leaning on his staff, giving a steady but scornful attention, and fixed in obstinate credulity; there the disciples of Plato, not conceding a full belief, but pleased at least with the beauty of the doctrine, and listening with gratified attention. Further on is a promiscuous group of disputants, sophists,

and freethinkers, engaged in vehement discussion, but apparently more bent on exhibiting their own ingenuity than anxious to elicit truth or acknowledge conviction. At a considerable distance in the background are seen two doctors of the Jewish law. The varied groups, the fine thinking heads among the auditors, the expression of curiosity, reflection, doubt, conviction, faith, as revealed in the different countenances and attitudes, are all as fine as possible; particularly the man who has wrapped his robe around him, and appears buried in thought. "This figure also is borrowed from Masaccio. The closed eyes, which in Masaccio might be easily mistaken for sleeping, are not in the least ambiguous in the cartoon; his eyes, indeed, are closed, but they are closed with such vehemence that the agitation of a mind perplexed in the extreme is seen at the first glance. But what is most extraordinary, and I think particularly to be admired, is that the same idea is continued through the whole figure, even to the drapery, which is so closely muffled about him, that even his hands are not seen. By this happy correspondence between the expression of the countenance and the disposition of the parts, the figure appears to think from head to foot."

To be Continued.

TRANSLATED FOR THE PRESS.

BY L. R.

After six months of anxious expectation, we have at last been admitted to view the famous aquarium of the Boulevard Montmartre, where, for the small sum of two francs, we had the pleasure of gazing at forty gudgeons, in a glass globe, performing swimming feats in the most approved style. Nor is this all, for besides these forty gudgeons, that we had to pay a cent apiece for admiring, we saw a real live carp, two soles not fried, which we blamed exceedingly for exposing themselves to public view, without their accompanying condiments, three eels and a number of skates, without parsley or butter, and several lobsters, whose only fault was, not to be quite done enough.

Everything else there, was splendid, for instance, we noticed, in another globe, a small sea monster (called la pieuvre, *) hiding in the crevices of an artificial rock.

While we were at the aquarium, this wonderful being was not to be seen, it seems that some familiar friends is needed to give strangers an introduction.

Among the visitors some persons who had been to see the mechanical head at the "Music Francais," seemed to doubt the existence of this animal and affirmed that it was made of india rubber, and that its legs moved through the agency of a galvanic battery. This is not so. It is true nevertheless, that if a mechanical head can be made so as to speak, all sorts of animals might be gotten up in the same way. It is said that there exists in some out of the way place in Germany, a wooden horse, which is soon to make its appearance in Paris. This mechanical courser can outrun the Gladiator himself; it rears, it kicks, and jumps, and down goes its rider in spite of himself.

Manufacturers of automatons are wrapped in mystery, they call to mind the supernatural creations of Hoffman; we can imagine the artist living in an old house in Muremberg, hiding his works with jealous care from the eyes of the vulgar, and planning, after having completed his

* Allusion to the nondescript animal mentioned in V. Hugo's "Travailleurs de la mer."

first marvel, another one greater still; after the prancing steed, the speaking head, and after these, a man who will be sent to parties, and be able to dance the "Cancon" at the Casino "Cadet" for three francs a night.

Why should it not be? Once the ball set in motion, why should we stop? An epoch which brings forth a living human head without a body, may produce anything, and we will soon get up young men to people our deserted parlors. For ten francs per night we may be able to hire automatic waltzers, who for an extra sum of two francs will play whist with ladies of a certain or uncertain age, rather, and for twenty francs, we will have a nice young man to lead a cotillion set."

We are convinced that a day will come when the caterer who furnishes flowers, lights, etc. for parties, will also be called upon to furnish automatic guests; and this in our opinion, is the only way to restore, to our aristocratic circles, the gaiety that once distinguished them, for since our youth and nobility have taken to bad company and prefer gambling to conversation, it has become next to impossible to procure real living waltzers; and if some steps are not taken to help to rebuild our society in the Faubourg St. Germain. The chroniclers of Parisian High Life will soon find their occupation gone.

We are positive that if an enterprising tradesman were to undertake to let out mechanical guest, he would realize a fortune rapidly, and would moreover, be entitled to the blessings of innumerable party-givers.

Should this happen, all that would be necessary, when about to give a party, would be to call upon an upholsterer, and dialogues of this sort would take place.

Tradesman.—Did you send for me, madam?

Lady.—(about to give a reception) Yes, sir, I wish to give a party to-morrow, and I want you to supply me with all that is necessary.

Tr.—Well, Madam, will you please tell me how many automatons you will want?

L.—About a dozen.

Tr.—Do you think that will be enough?

L.—Yes, with my friends included, I think I can about fill my parlor.

Tr.—Well, ma'am you can make your own selection.

L.—Have you any new figures?

Tr.—Oh yes, we have some belonging to all classes of society, and we charge accordingly. For Frenchmen five francs per evening, for foreigners, a little more, and I have, among the rest an American General who was very much admired at Mme. de F's last ball.

L.—I should like him, by all means.

Tr.—I am really very sorry, but he is engaged for a whole month. I can let you have, however, a Prussian General.

L.—How much do you want an hour for him?

Tr.—That depends on his uniform. Undress, ten francs; full dress, fifteen francs; and if you want him complete, with all his decorations, I can't afford to let you have him for less than twenty-five francs per evening.

L.—Can he speak French?

Tr.—Oh! certainly, ma'am, and can relate the battle of Sadowa in all its details.

L.—Well, I'll take your Prussian General.

Tr.—Anything else ma'am, wouldn't you like a few ambassadors, I have a remarkably fine Cochin Chinese, made of india rubber, and who at the last soiree of Countess Z—— was the observed of all observers?

L.—Yes I think I heard of him.

Tr.—Well I supplied her with him and I shall keep him for you. Now, let me see? I shall send you, then, the General, the Cochin Chinese and a dozen waltzers. I must state to you, however, that I hold you responsible for any damages, for at the last ball given by Baroness D——, my best light-haired dandy danced so much that the main-spring was broken. Don't you want two or three singers?

L.—No, I think not.